ACTIO: Docência em Ciências
ISSN: 2525-8923

http://periodicos.utfpr.edu.br/actio

Dissident crossings: what can the arts do in their encounter with education and health?

Anderson dos Santos Alves de Abreu
alves.andersonking@gmail.com
orcid.org/0000-0002-7975-8716
Universidade Federal do Rio de Janeiro (UFRJ), Rio de Janeiro, Rio de Janeiro, Brasil.

Leonardo Maciel Moreira
leo.gt@hotmail.com
orcid.org/0000-0002-0543-9085
Universidade Federal do Rio de Janeiro (UFRJ), Rio de Janeiro, Rio de Janeiro, Brasil.

ABSTRACT

This article discusses the potential of artistic languages as devices for creation, reflection, and intervention in the encounter between education and health, especially when intertwined with dissident bodies and LGBTQIAPN+, Black, and peripheral experiences. Using a qualitative and intersectional approach, we articulate references from the fields of art, critical education, and health, challenging normativities and opening space for sensitive, poetic, and insurgent epistemologies. We present three activities conducted with different audiences, interweaving the debate on education and health and education for sexualities in the production of new meanings through pedagogical artistic workshops and the construction of an exhibition. This research is based on a qualitative approach, of a theoretical-reflective and exploratory nature, with the objective of understanding the intersections between art, education and health. This work is an analysis of the advances with PREP and PEP and the possibilities of artistic creation in the field of education and health for the LGBTQIAPN+ population in Brazil.

KEYWORDS: art; education; health; dissidences; intersectionalitie

Travessias dissidentes: o que podem as artes no encontro com a educação e a saúde?

RESUMO

Este artigo discute as potências das linguagens artísticas como dispositivos de criação, reflexão e intervenção no encontro entre educação e saúde, especialmente quando atravessadas por corpos dissidentes e experiências LGBTQIAPN+, negras e periféricas. A partir de uma abordagem qualitativa e interseccional, articulamos referências dos campos da arte, educação e saúde, tencionando as normatividades e abrindo espaço para epistemologias sensíveis, poéticas e insurgentes. Trazemos três atividades realizadas com pesquisadores, profissionais da saúde e artistas, costurando o debate sobre educação e saúde e educação para sexualidades na produção de novos sentidos, configurando-se como oficinas artísticas pedagógicas e a construção de uma exposição. Esse trabalho é uma análise dos avanços com a PREP e PEP e das possibilidades de criação artística no campo da educação e da saúde para a população LGBTQIAPN+ no Brasil.

PALAVRAS-CHAVE: arte; educação; saúde; dissidências; interseccionalidades.

INTRODUCTION

> **“**Bodily dissidence is socially produced as a threat to order”.
>
> Berenice Bento *(translation ours)*

We live in a context in which disputes over narratives, knowledges, and practices become increasingly evident, especially in the fields of education and health. Both have historically carried civilizational projects anchored in normative epistemologies, which operate in the regulation of bodies, knowledges, and existences, often erasing experiences that escape cisheteronormative, colonialist, and racist logics. In this scenario, insurgent practices and epistemologies emerge that break with these normativities, proposing other ways of existing, learning, caring, and producing knowledge.

It is within this discursive field that this article is situated, seeking to reflect on the potentialities of artistic languages as devices of creation, intervention, and reflection in the contemporary debate on education and health. The arts, as aesthetic and political practices, present themselves not only as sensitive expressions, but also as mediators capable of displacing regimes of knowledge, destabilizing instituted truths, and opening breaches for the emergence of epistemologies embodied in dissident bodies and experiences.

We start from the understanding that the bodies that occupy the spaces of art, education, and health are not neutral, but marked by inscriptions of gender, race, sexuality, class, and territory. Dissident bodies—Black, Indigenous, lesbian, gay, bisexual, trans and *travesti* (a Latin American gender identity), queer, intersex, pansexual, non-binary and more—LGBTQIAPN+ from the peripheries, people with disabilities have historically been the object of practices of silencing, control, and pathologization. However, it is these same bodies that, by claiming their places of speech and existence, re-signify these spaces, producing other knowledges that traverse and reconfigure educational and care practices.

This article reflects on the intersections between art, education, and health based on practical and sensitive experiences that mobilize artistic languages as devices of care, formation, and resistance. We present, at first, the methodological paths, detail the qualitative approach that guided the research, and highlight the developments of the workshops and the exhibition as emancipatory practices, capable of articulating aesthetics, politics, and ethics in the promotion of education and health that are sensitive to differences and to the poetics of life.

The HIV/AIDS epidemic, identified at the beginning of the 1980s, produced not only a global health crisis, but also a complex field of social, political, and cultural disputes around life, sexuality, and the control of bodies. Since its earliest records, the disease was strongly marked by processes of stigmatization, especially directed at historically marginalized populations, such as gay men, trans people, Black people, and individuals in contexts of social vulnerability. This moralizing framing contributed to the construction of social ideas that associated HIV/AIDS with guilt, deviance, and death, producing what authors have described as a regime of stigma and serophobia that traverses the experiences of people living with HIV (Bastos, 2020).

At first, we present the audioperformance workshop, carried out at the VII Exhibition of Health Promotion Practices at UFRJ, in which voices, accounts, and urban sounds intertwined to provoke reflections on Sexual Rights and Reproductive Rights, especially in light of the challenges and possibilities of access to PrEP – Pre-Exposure Prophylaxis and PEP – Post-Exposure Prophylaxis. The work understands prevention technologies not only as biomedical instruments, but also as devices capable of putting into tension stigmas historically associated with people living with HIV/AIDS, especially those belonging to LGBTQIAPN+ populations, Black populations, and those in situations of social vulnerability.

In this sense, we engage with perspectives of minor health education (Bastos, 2020) and with reflections on minor education in HIV/AIDS, which propose to displace normative and biomedical approaches toward educational practices that are sensitive to experiences, affects, and ways of life. In addition, we expand the dialogue with research that articulates science, art, and education, understanding these fields as forces capable of producing other narratives about HIV/AIDS and contributing to confronting serophobia (Franco Carvalho et al., 2025; Carvalho, 2024).

By articulating references from critical education (Freire, 1996); (Vasconcelos, 2009), from collective health (Deslandes, 2000); (Brasil, 2013), and from studies on performativity, aesthetics, and dissidence (Butler, 2003); (Rancière, 2009); (Preciado, 2014), we bring forward a reflection on the possible crossings between art, education, and health. We understand that artistic practices are not mere adornments or illustrative resources in the educational field or in care processes, but rather powerful political, pedagogical, and affective devices.

In view of this, this article is constructed based on a qualitative, intersectional (Akotirene, 2018), and theoretical-reflexive approach, with the aim of problematizing: what can the arts do in the debate on education and health? More than seeking closed answers, we are interested in opening fields of experimentation, imagining other possible futures, and affirming, based on Leda Maria Martins (2021) in her work “Performances of Spiraling Time: poetics of the body-screen”, that at the crossroads between bodies, languages, and territories, other epistemologies are forged. By analyzing experiences of workshops in artistic mediations, we seek to look at the theme of health from a context of race, genders, and sexualities.

Then, in the second moment of the writing of the text, we analyze the collage workshop of knowledge production, which proposes to construct other epistemologies and opens space for the expression of subjectivities.

To speak of artistic language, education, and health requires us to recognize that these fields are not dissociated from life, territories, and the sociopolitical disputes that traverse bodies and collectivities. When Deslandes (2002) states that “one cannot speak of health without speaking of culture”, she calls us to understand health not only as the absence of disease, but as a social, cultural, subjective, and collective construction.

In this sense, through aesthetics, sensibility, and experimentation, art produces displacements capable of opening fissures in hegemonic ways of perceiving, feeling, and relating to the world. As Dewey (2010) argues, “art allows the

construction of other ways of perceiving, feeling, and existing in the world"; therefore, it is not merely a product, but a field of knowledge production, of affect, and of transformation.

In this next trajectory of the text, we discuss the exhibition "Bodies in Transits", at the Cultural Center of the Ministry of Health, which brought together works by dissident artists and proposed a sensitive path of displacements of gazes, impacting health professionals and bringing them closer to the sensitive, the political, and the ethical.

By presenting itself as a mediator, art questions the hierarchies of knowledge, breaks with the dichotomies between reason and emotion, body and mind, subject and object, theory and practice. It calls forth the presence of bodies, sensory experiences, and marginalized narratives as legitimate sources of knowledge and world-making. In this process, both education and health can be re-signified, shifting from normative practices to become territories of invention, care, and freedom.

In the field of health, artistic practices can operate as expanded care, affecting the modes of listening, welcoming, and production of subjectivity. In education, artistic mediations are configured as practices of liberation, decolonization, and recognition of differences. Both, health and education, when traversed by aesthetics, become spaces where political imagination is activated, allowing the creation of other worlds, reconfiguring the meanings of living and caring.

In this next part of the article, we systematize the reflections under the title "Experiences, languages, and dissident knowledges as crossings", highlighting how artistic practices establish other ways of existing, learning, and caring, producing health by displacing norms and affirming life in its multiplicity.

Therefore, in order to think about techniques, gestures, and elements as mediating practices in education and health, we observe that there is no neutrality or hierarchy in the production of knowledge, in care, and in learning. Recognizing that educational processes and health processes are also cultural, subjective, and political processes, and that art, by producing another sensibility, is capable of opening paths for more inclusive, affective, emancipatory, and existence-sensitive practices.

In all the activities developed, the conversation circles, together with the field diary, were adopted as a fundamental methodology at the end of the artistic productions, configuring themselves as a space for sharing and collective elaboration of lived experiences. This methodological choice is grounded in the perspective of dialogical education by Paulo Freire (1996), which understands dialogue as a liberating practice and a condition for the construction of meaningful knowledge, especially when articulated with the concrete experiences of subjects.

In this article, we seek to reflect on the intersections of artistic practices in the debate on health and education, based on a workshop and other experiences in the arts, which unfold into analyzing how artistic practices can act as mediators in the field of education and health; understanding how these experiences tension cisnormativities of gender, race, and sexualities present in care practices; identifying in the production of collage and audioperformance the articulations with the

concept of art, education, and health, from dissident and intersectional perspectives.

METHODOLOGICAL PATHS

The present research is constituted based on a qualitative approach, of a theoretical-reflexive and exploratory nature, with the aim of understanding the intersections between art, education, and health from an intersectional perspective, especially centered on the experiences of dissident bodies. The field diary, as conceptualized by Bogdan and Biklen (1994, p. 151), was used as a resource; thus, by recording not only objective events, but also the affects, tensions, and displacements provoked by the experiences, the diary was configured as a tool of critical analysis, allowing the understanding of practices in their complexity and in their subjective and collective dimensions.

This work is an analysis of the advances with PrEP and PEP and of the possibilities of artistic creation in the field of education and health for the LGBTQIAPN+ population in Brazil, recognizing that, despite the principles of universality and equity that guide the Unified Health System (SUS), reality is still marked by profound structural inequalities, discriminatory practices, prejudices, and by the unpreparedness of many professionals to meet the demands of this population. Conversation circles mediated by artistic workshops of audioperformance, collage, and photography for exhibition were proposed.

The insurgency in this discussion emerges from the importance of expanding, in health studies, a deepened dialogue in education for sexualities, distant from a solely hygienist and preventive logic (Falkenberg, et al., 2014), above all, as a transdisciplinary and multifaceted field in education and health.

AUDIOPERFORMANCE: ART, EDUCATION AND HEALTH

The workshop was carried out within the scope of the Federal University of Rio de Janeiro, Office of the Pro-Rector for Student Policies – PR-7/UFRJ. The proposal named “Weavings of the challenges and possibilities around Sexual Rights and Reproductive Rights – SRRR for Black LGBTQIAPN+ youth in Brazil” *(translation ours)* was selected for the “VII Exhibition of Health Promotion Practices” *(translation ours)*, which took place remotely through Google Meet, aiming to offer students workshops and practical training in health.

A total of 430 registrations were recorded for all the activities planned in the program of the “VII Exhibition of Health Promotion Practices” *(translation ours)* of UFRJ/PR7, 20 spots were offered for the workshop, which had as its proposal the audioperformance that emerged as a collective sound body, intertwining personal accounts, poetic excerpts, urban sounds that echoed experiences marked by silences, discoveries, and resistances.

The workshop aimed to engage those interested in the themes of Sexual Rights and Reproductive Rights – SRRR (Angnose and Lago, 2017). In a reflection on the social role of collectives, representative entities, and the networks of support and affection constituted by the Black and LGBTQIAPN+ movement

throughout history, for example, as spaces for training and practice in health promotion, in addition to being fundamental for advances in public health policies in Brazil.

The workshop unfolded from provocations about the advances and obstacles related to the distribution of PrEP – Pre-Exposure Prophylaxis and PEP – Post-Exposure Prophylaxis, by the SUS (Veloso and Pimenta, 2024), which have been effective alternatives for combating the HIV epidemic, and inaugurate new perspectives on health care as they put into "check" historical stigmas associated with the LGBTQIAPN+ population.

Among the stigmas, we can cite the pathologization of LGBTQIAPN+ identities, such as the former classification of homosexuality and transsexuality as diseases, the moralizing association with promiscuity and with diseases, especially the stigma surrounding HIV/AIDS, the invisibility and institutional neglect, with the lack of specific protocols and trained professionals; symbolic violence and discrimination in health services, generating fear, distancing, and abandonment of care; and the denial of autonomy over bodies and choices, especially in relation to reproductive health and transgenderity.

The general organization is based on the interest among young researchers in the debate on education and health. The initial idea arises from the welcoming conceived to make possible a space of trust and belonging, fundamental when it comes to discussing rights, sexuality, and health in populations historically marked by prejudices and exclusions. The audioperformance played the role of a sensitive device, bringing bodily and sonic narratives that tension the social idea around HIV, PrEP, and PEP. The artistic resource was intentionally placed at the beginning of the workshop as a strategy of sensitization, since art expands listening.

Subsequently, the conversation circle was organized as a space of collective analysis, allowing the voices of the audioperformance to be heard. The stage of collective systematization aimed to record and organize the contributions of the group in a map of challenges and possibilities, visually consolidating the learnings produced and reinforcing the dimension of collective construction of knowledge. Finally, the closing was planned as a moment of feedback and reflection, in which the ideas were revisited and re-signified based on the guiding question: "What paths can we strengthen in everyday life for the realization of the Sexual and Reproductive Rights of Black LGBTQIAPN+ youth?" *(translation ours)*.

Thus, the organization of the workshop reflected the methodological choice for a trajectory that starts from welcoming and artistic sensitization, advances to critical debate, and concludes in the collective production of meanings. Valuing the transdisciplinary character between art, health, and education as a pathway for the promotion of Sexual and Reproductive Rights in the Brazilian context.

In the conversation circle, we brought the advances regarding prevention, which suggest new possible alternatives for adherence to PrEP and PEP and, we addressed information about care services within primary care services in the Unified Health System – SUS (routine exams, medical consultations, and checking vital signs). The people involved in this workshop initially mentioned prejudices and information about HIV, PrEP, and PEP rooted in moral and racist discourses. The idea that PrEP is only for "certain bodies" still persists, which excludes other

populations from adherence. What appeared most in the discourses is misinformation, institutional barriers, and the challenges of transdisciplinary work among professionals in education, health, and art.

Figure 1

QRCode: Workshop Audioperformance

"DSDR during Student Health Week", (UFRJ PR7, 2024)



> "Man, in life we learn by living. And it wasn't any different, right? In practice and in my first sexual experiences. Where, even without guidance, without any kind of information, the interactions were already happening. It was something very natural, you know? Organic, like that. Almost automatic. I already felt desire, a will, arousal, there was something there that pulsed, you know? The will, the act, the touch, anyway. And then I keep thinking that if there had been, like, a minimum of guidance, a minimum of information about how this act, this desire, this will, how it arises, how we deal with all of this, I don't think I would have lived fewer risks. But, like, I keep thinking here about rights, right? The right to enjoy the pleasures of life, to live your arousal fully. I kept thinking that in my first sexual experience, I didn't even know how to handle a condom, can you believe it? No one had ever told me, like, how to put on a condom, one on the penis, speaking of a phallus, right? I'm also speaking from that place. And then, neither at home, nor at school, much less at church, which was the place I used to attend. And then I also remember that in that first moment, the person I was with said they would put on my condom, but didn't do it, in such a way that I didn't notice. In fact, it had the name condom. And then what draws my attention… Anyway, it's not… just that person's malicious attitude, but the lack of guidance, which, as I said, is not this submission. I already know how to give in, or perhaps to accept. Anyway, yeah, only later did I find out that there are ways to fuck without taking risks."(Performance 1, Audioperformance, 2024).

In this intervention, we sought to provoke the people involved to experience a sonic experience of an audioperformance that was previously recorded and transmitted during the workshop. We used excerpts from recent news and reports, from the last five years, published in the national territory, about programs related to the distribution of PrEP and PEP. In the second act, we provided an overview of the concept and the ethical perspective of 'Reproductive Justice', its main guidelines and its importance for the historical agendas of Black women's movements and the LGBTQIAPN+ population in our society.

> "Ah, friend, it's hard, right? While you were speaking, my mind went far away. I got nostalgic. And I kept remembering that you started the sentence by saying that… Oh, we learn by living. And I feel that, in fact, what happened to me was that, over time, I was unlearning. Because life is not loaded with teachings in itself,

> right? We end up having to create strategies to get to the place where we actually become informed, in the right way. And I think your trajectory is so similar to mine and so similar to the people who have crossed my path. When I was young in Municipal School, there was a sexual education project, and the Science teacher gave us several activities and we divided into groups. I remember that with a classmate we went to the family clinic that was near the school and asked for guidance about condoms, about, anyway, in general, prophylactics. Because we were going to talk about STIs. At the time it was even sexually transmitted disease. And I remember that it was the first time I had contact with a condom because I was going to do a school project about it. So it made sense for me to understand from there, from education. But it was something so disconnected from my lived experience. Because at home sexuality was not a topic we could discuss. It was not something that was on the agenda. And then adolescence was arriving, I was also understanding that my sexuality was much greater and more complex than I imagined it would be, as a bisexual woman. The context of using a condom, for example, in sex between two women. In a context of poverty, of racism, of LGBTQIAPN+phobia, is there autonomy? Is there, in fact, a dimension of rights? Because I keep thinking that before thinking about rights, we will need to talk about social justice". (Performance 2, Audioperformance, 2024).

A young Black woman narrated the discovery of PrEP not as a medication, but as a gesture of self-care and ancestry, breaking with inherited fear and sexual shame. On the other side, another Black non-binary person shares the barriers faced at the health center, the misinformation and absence of family guidance, denouncing the lack of knowledge also among professionals.

By transforming this information about PrEP and PEP into narratives, we place reproductive justice at the center of the debate as a practice of freedom. Reproductive Justice as a concept that articulates human rights, social justice, and bodily autonomy, advocating that all people have freedom and real conditions. It is recognized that the mere legal existence of rights (such as abortion or access to contraception) does not guarantee that all people can exercise them, as there is racism, income inequality, transphobia, and symbolic and religious violences that concretely limit these possibilities.

The audioperformance was constructed by Anderson Alves and Ana Clara Xavier, both Black and dissident people, professionals in education and health, the intervention revealed experiences marked by institutional silences, misinformation, and painful discoveries. In intense accounts, young bodies narrated the beginning of their sexual trajectories traversed by the absence of guidance, by avoidable risks, and by a pulsating desire that, although legitimate, found itself deprived of the right to care. The first voice-performance evidences a sexual initiation without access to the basics: the correct use of the condom, informed consent, the recognition of one's own desire as a right. The second voice-performance, in turn, brings forth a powerful reflection on the "unlearning" that life imposes when one does not live in contexts that guarantee comprehensive sexual education, social justice, and autonomy.

The participants of the workshop spoke about curiosities, the taboos surrounding the theme, the urgency of educational practices that recognize the complexity of bodies, desires, and vulnerabilities, especially of LGBTQIAPN+ youth, Black and from the peripheries. The workshop unfolded into a conversation about the importance of the arts in the construction of practical experiences in care. We

opened a dialogue at the end of the workshop to identify the perceptions of the participants and, from the issues raised, relevant information emerged regarding access to health services.

> Many books illustrate the subject of sexual education with the body of a man, whether to introduce the subject, or for contraceptive methods – generally, when condoms are mentioned, the male one is the only illustrated, when it is not the only one mentioned. A way, then, to change this approach in books and go beyond it, could be through materials from other sources, that address sexuality, body, and gender and that point to broader and less normativizing meanings. (SCHÖLSSE e PEREIRA, 2018, p.286)

I highlight that in the field diary, I record that the Instituto Nacional de Infectologia Evandro Chagas - INI FIOCRUZ was mentioned as the main space of reception for LGBTQIAPN+ people in the city of Rio de Janeiro, providing comprehensive care, respecting the gender identities and sexual orientation of users. The debate raised the importance of the public university establishing a horizontal dialogue with “transversal” themes, giving place and voice to marginalized bodies.

COLLAGE IN KNOWLEDGE PRODUCTION: EMERGENT PRACTICES AND EMANCIPATORY POSSIBILITIES

This collage workshop in knowledge production, proposed and carried out during the VIII National Meeting on Teaching Science, Health and Environment, at the UFRJ campus in Macaé, suggested to the academic community a practical and sensitive experience, in which artistic production was constituted as a powerful device of reflection and knowledge construction. Through collage, participants were invited to experiment with the superposition of images, words, and diverse materials, activating creative processes that make it possible to re-signify knowledges and experiences in the field of education and health. The proposal was carried out with 7 female students from different levels of education (undergraduate, master’s, and doctoral), the workshop aimed to propose a practical creation.

The collages were represented on brown paper, racially reinforcing that brown is paper! The collages carried out by female students during the workshop at ENECiências, at UFRJ Macaé, reveal a powerful aesthetic and political experimentation in the field of knowledge production. The proposal to use the artistic language of collage as a means of academic expression enabled the interweaving of personal experiences, social critiques, and research themes in a sensitive and insurgent way of narrating the world.

Figure 2

Collage Workshop, ENECiências UFRJ NUPEM



Source: Researcher's collection, 2025.

Each composition manifests a multiplicity of voices and bodies traversed by markers of gender, race, class, and territory. Through fragments of images and words cut from magazines, the researchers construct visual narratives that question the symbolic violence of academic structures, while at the same time affirming resistances. Elements such as the denunciation of harassment, the defense of education, the confrontation of prejudice, food-related issues, and Black ancestry emerge as central themes, in dialogue with the fields of education, health, human rights, and social justice.

The collages function as devices of listening and collective elaboration. They evidence a counter-colonial epistemology according to Antônio Bispo dos Santos (2023) that tensions the traditional scientific canon, proposing other ways of thinking, feeling, and producing knowledge. In this context, the workshop not only promoted creative expression, but also activated the university space as a territory of affects, symbolic disputes, and where art is a critical, pedagogical, and political tool.

Figure 3

Collage Workshop, ENECiências UFRJ NUPEM



Source: Researcher's collection, 2025.

The participants' productions revealed the recurrence of images and words associated with the body, care, nature, support networks, and the diversity of experiences in the field of education and health. Elements such as intertwined hands, fragments of bodies, plants, paths, and words related to listening, resistance, and transformation appeared as visual metaphors in the compositions.

The technique of superposition made it possible to articulate different layers of meaning, connecting personal experiences, academic references, and collective sensibilities. The use of brown paper as a support reinforced an aesthetic of experimentation and openness, valuing the materiality of the creative process. In this way, collage was constituted as a sensitive and insurgent way of narrating the world, enabling other ways of producing and sharing knowledge at the intersection between education and health.

Figure 4

Collage Workshop, ENECiências UFRJ NUPEM



Source: Researcher's collection, 2025.

This practice breaks with traditional models of teaching, by valuing the sensitive, the symbolic, and subjective expressions, creating spaces of dialogue between science, art, and life. The workshop allowed different perspectives on the themes of health, the environment, and educational practices to emerge, stimulating critical reflections on contemporary challenges in these fields, which took the field diary as records.

The use of collage as an active methodology is articulated with a perspective of education that recognizes the role of artistic languages in the production of meanings and in the construction of integrated, interdisciplinary, and situated knowledges (Barros, 2019). Thus, the activity reaffirms the potential of art as mediation, as a science that expands perception, care for oneself and for others, and sensitization to socio-environmental and collective health issues.

In the field of health, the biomedical logic centered on a binary system and on pathology has, over time, constructed practices that frequently ignore the cultural, artistic, subjective, affective, and social dimensions of subjects. Likewise, in education, traditional pedagogies have been organized through the hierarchization of knowledge, through the dichotomy between those who teach and

those who learn, and through the disregard of knowledges originating from the territories of life experiences and from popular and peripheral cultures.

Despite this history, both health and education are also territories of dispute, where emancipatory and counter-hegemonic possibilities emerge. Popular education, deeply influenced by the thought of Paulo Freire (1987), emerges as one of these insurgent forces, by proposing a dialogical, horizontal, and liberating pedagogy that recognizes in subjects—especially in historically marginalized subjects—the capacity to produce knowledge and transform their reality. As Vasconcelos (2009) points out, popular education is built on the valorization of local knowledges, on the collective construction of knowledge, and on the strengthening of subjects as protagonists of their own processes of formation.

Figure 5

Collage Workshop, ENECiências UFRJ NUPEM



Source: Researcher's collection, 2025.

This practical activity was conducted based on the ongoing research of the students who were present in the activity, seeking a collective creation of collage, the participants shared their research, their methodological processes of their investigations based on a repertoire of images that were displayed in the room, in this sense, we challenged ourselves to produce a collaborative collage, using a roll of brown paper and with the production of collage in a horizontal format. After the production of the collage, with the use of images, figures, and resources (glue, paper, scissors, markers, and colored pencils) that were made available, we engaged in dialogue about techniques in the use of the materials.

We talked about how each experience with the cutting of images unfolded, noting that practice with visual materials produces a distancing in the academic context of scientific research. In a continuous exchange with the people involved in the workshop, they reported never having produced collage, or if they had created, it was in childhood. They reaffirmed the various possibilities that emerge with collage to construct a narrative and present a research theme, the possibilities

of the use of materials that overlap one another, resulting in an aesthetic representation.

BODIES IN TRANSITS: EDUCATION, HEALTH, ARTS IN THEIR POWERS

The third experience we analyze is an exhibition at the Cultural Center of the Ministry of Health in the city of Rio de Janeiro – CCMS. The June 2025 edition of "Film Club: Health and Diversity" *(translation ours)* invited the public to enter an exhibition that is, above all, a political and affective gesture, bringing together works by LGBTQIAPN+ artists that place at the center of the image bodies, subjectivities, and insurgencies that break with dominant norms of gender, sexuality, and representation.

Figure 6

Photography



Source: Researcher's Collection - Photograph by Liege Santos, TESO Rio de Janeiro, 2025.

"Bodies in Transit" *(translation ours)* proposed a sensitive path with works by Rainha F. Bruma Machado, Marla Ferreira, Renê Abreu, Liege Santos, Jonathan Fonseca and Felipe Barros, which destabilize the gaze and displace what has historically been silenced. The works that were part of a curatorial process not only represent dissident bodies, they are manifestations of resistance and of another existence, within and beyond institutional frameworks.

Paulo Sérgio Rebelo, coordinator of the Trans Outpatient Clinic João W. Nery, in Niterói, shared the experience in the service, which serves around 800 people. The unit, which bears the name of the professor and psychologist João Walter Nery, founding member of the Brazilian Association of Trans Men, has a team composed of health professionals from various specialties who work in processes of hormonization, psychological care, the building of proximity and the promotion of citizenship, which, in his account about the exhibition, reflects "I would very much like

other municipalities to take the initiative to also implement a service like ours. I think that social movements should pressure their city governments for this".

Figure 7

Visitor to the sample



Source: Photograph: Gustavo Maia Ascom - Sems Rio de Janeiro, 2025.

A nurse from the public health network highlighted that the exhibition expands the understanding of the people attended daily in the SUS. According to her, “the images and narratives present in the exhibition remind us that the bodies that arrive at health services carry histories, identities, and trajectories that are often not recognized by clinical protocols”.

The exhibition was constructed as an unfolding and expansion of the discussions proposed by the Film Club, creating bridges between audiovisual, visual arts, and politics. The entire curatorial process, from the selection of the works for the exhibition, and two films that expanded the repertoire of the program as a plural space, pointed to a theme that would grant the right to visibility, to listening, and to the multiplicity of existences, within the premises of the Cultural Center of the Ministry of Health (CCMS/CGDI/SAA/SE), promoted by the Department of Hospital Management (DGH).

It is worth highlighting that this was a program planned for health professionals in the city of Rio de Janeiro, the unfolding of this experience with these health professionals was marked by deep and mobilizing perceptions. The works provoked a re-signification of their views on the bodies that traverse their care within the SUS, especially the bodies that inhabit dissidences. I created a field diary during the assembly of the exhibition, in which I recorded issues related to the works, but also to the expography of the space.

During the opening of the film club, with the initial presentations by the organizers and guests, I made records in this diary during the moments of speech. Art functioned as a trigger for memory, empathy, and critique, opening paths to recognize naturalized institutional violences, as well as broader, intersectional, and humanized potentials of care. The data were generated from the lived experience in the exhibition itself, which brought together health professionals in a sensitive path of aesthetic fruition, including the screening of films and lectures with guests and moments of debate.

Interactions with the artistic works provoked reflections on structural racism, ableism, LGBTphobia, and epistemicides within health practices. These professionals, on the opening day, shared personal experiences touched by the works and reported the urgency of rethinking their listening and everyday care, these reports were expressed during the opening panels and were recorded in the field diary. Many highlighted that the exhibition favored a reconnection with the principles of equity and comprehensiveness of the SUS, by bringing clinical practice closer to the sensitive, the political, and the ethical.

EXPERIENCES, LANGUAGES AND DISSIDENT KNOWLEDGES

The crossings that connect art, education, and health are constructed from experiences that destabilize normative logics and produce other knowledges, rooted in the powers of dissidence, collectivity, and invention. These practices not only resist the symbolic, institutional, and material violences that historically operate on LGBTQIAPN+, Black, Indigenous, and peripheral bodies, but also affirm the possibility of existing, creating, and caring outside the molds of normativity.

When Fanon (2008, p. 93) states that “the body is the first territory of dispute”, we recognize that it is on it that the marks of racism, LGBTQIAPN+phobia, colonialism, and structural oppressions are inscribed, but it is also on it that the powers of resistance and reinvention are gestated. Thus, practices that cross art, education, and health become spaces of collective elaboration of care, of sensitive learning, and of aesthetic production of life.

As Preciado (2014) reminds us, “dissidence is not only resistance, but the production of other forms of life”. From this perspective, artistic languages do not operate only as a critique of norms, but as an affirmation of other worlds, which are constructed in the experimentation of affects, bodies, and relations. Art, in this context, produces health insofar as it promotes encounters, displaces sensibilities, and breaks with practices of illness generated by exclusion, prejudice, and structural violence.

Therefore, dissident crossings are, above all, practices of invention: the construction of knowledges, aesthetics, and pedagogies that challenge the instituted boundaries between art, education, and health. They are experiences that reaffirm that care is not dissociated from creation, that learning is not separated from feeling, and that aesthetics, when traversed by politics, is capable of producing profound transformations in ways of existing, teaching, and caring.

The circles allowed participants, researchers, health professionals, and artists to elaborate perceptions, affects, and critiques raised by the works and creative processes, promoting a networked care between word, listening, and sensibility. As bell hooks (2018) proposes, dialogue is central in transformative educational spaces, as it establishes horizontal relations and recognizes the multiple voices and knowledges present.

In addition, the use of circles as a methodological device is situated within the field of research-formation, in which art is understood as a powerful language for producing knowledge, and not merely illustrating theories (Nogueira and Jesus, 2020). In this sense, the conversation circles acted as a moment of collective

analysis and creation of meanings, strengthening bonds and expanding critical understanding on themes such as education, health, and the arts.

FINAL CONSIDERATIONS

The audioperformance workshops on sexual rights and reproductive rights carried out during Student Week by UFRJ/PR7 and the collage workshop at ENECiências, together with the curatorial process of the exhibition "Bodies in Transits" *(translation ours)* at the Cultural Center of the Ministry of Health CCMS, evidenced the power of artistic languages as mediations of art, education, and health. These experiences, collectively constructed, made possible not only the creative expression of experiences and subjectivities traversed by issues of gender, sexuality, and care, but also opened paths for critical reflections on bodies, their rights, and their resistances within institutional spaces.

These discussions, of the arts, in their aesthetic, political, and sensitive power, emerge as a force capable of destabilizing normative epistemologies that still structure the fields of education and health. When mobilized from dissident bodies, it not only tensions regimes of knowledge and power that naturalize inequalities, but also opens fissures for the invention of other ways of existing, learning, caring, and being in the world.

The crossings traced here between art, body, territory, and care reveal that it is not only a matter of including historically marginalized bodies in already given models, but of radically transforming the ways of producing knowledge, care, and relations.

To propose education and health that are sensitive to differences, to dissidences, and to the poetics of life is, above all, to recognize that care is not restricted to the biomedical sphere, nor teaching to the transmission of content. Caring and educating, in these crossings, are deeply ethical, aesthetic, and political acts (Freire, 1996), which demand listening, presence, affectivity, and openness to that which escapes norms and standards.

Such considerations, for Martins (2019), indicate that the concept of health in the field of education is shaped by political tensions aimed at education as an idea of control and social reproduction, on the other hand, there was the possibility of constructing education as a political act, of social transformation and emancipation.

Therefore, to reflect on the dialogues between education and health implies understanding that, although historically shaped by normative practices, these fields are also fertile spaces for the invention of other possibilities of existence, learning, and care.

REFERENCES

Akotirene, C. (2018). O que é interseccionalidade? Belo Horizonte: Letramento: Justificando.

Angonese, M., & Lago, M. (2017). Direitos e saúde reprodutiva para a população de travestis e transexuais: abjeção e esterilidade simbólica. *Saúde & Sociedade*, 26(1), 256–270.

Bastos, V. C. (2020). Educação em saúde menor: análise de uma proposta de experimentação diante a epidemia de HIV e Aids. In W. Faleiro, S. P. Santos, & A. Sangalli (Orgs.), *Ciências da Natureza para a diversidade* (pp. 212–240). Goiânia: Kelps.

Barros, R. B. D. (2019). Arte, educação e saúde: potências dos encontros sensíveis na produção de conhecimentos. *Revista Interfaces*, 7(2), 45–58.

Bento, B. (2006). *A reinvenção do corpo: sexualidade e gênero na experiência transexual*. Rio de Janeiro: Garamond.

Bispo, A. D. S. (2023). *A terra dá, a terra quer*. São Paulo: Ubu Editora; Piseagrama.

Brail. Ministério da Saúde. (2013). *Política Nacional de Saúde Integral LGBT: princípios, diretrizes e recomendações*. Brasília: Ministério da Saúde.

Butler, J. (2003). *Problemas de gênero*. Rio de Janeiro: Civilização Brasileira.

Bogdan, R., & Biklen, S. (2010). *Investigação qualitativa em educação: uma introdução à teoria e aos métodos* (12ª ed.). Petrópolis: Vozes.

Carvalho, D. F. (2024). Arte contemporânea e educação em Ciências. *Revista Interdisciplinar em Ensino de Ciências e Matemática*, 4, e24010. https://doi.org/10.70860/RIEcim.2764-2534.2024.v4.19309.

Dewey, J. (2010). *Arte como experiência*. São Paulo: Martins Fontes.

Deslandes, S. F. (2002). Humanização dos cuidados em saúde: conceito, pressupostos e desafios. *Ciência & Saúde Coletiva*, 7(1), 9–18.

Falkenberg, M. B., Mendes, T. P. L., Moraes, E. P., & Souza, E. M. (2014). Educação em saúde e educação na saúde: conceitos e implicações na saúde coletiva. *Ciência & Saúde Coletiva*, 19(3).

Fanon, F. (2008). *Pele negra, máscaras brancas*. Salvador: EDUFBA.

Franco Carvalho, D., Costa, M. O., Alves, M. C., Oliveira, C. B. De, & Aikawa, M. (2025). Arte, biologia e vidas como forças propulsoras de possíveis perante o Antropoceno. *Revista de Ensino de Biologia da SBEnBio*, 18(n. esp. 1), 63–81. https://doi.org/10.46667/renbio.v18inesp.1.2147.

Freire, P. (1987). *Educação como prática da liberdade*. Rio de Janeiro: Paz e Terra.

Freire, P. (1996). *Pedagogia da autonomia: saberes necessários à prática educativa*. São Paulo: Paz e Terra.

Hooks, B. (2018). *Ensinando a transgredir: a educação como prática da liberdade*. São Paulo: WMF Martins Fontes.

Martins, I. (2019). Educação em ciências e educação em saúde: breves apontamentos sobre histórias, práticas e possibilidades de articulação. *Ciência & Educação*, 25(2), 269–275.

Martins, L. M. (2021). *Performances do tempo espiralar: poéticas do corpo-tela*. Rio de Janeiro: Cobogó.

Nogueira, C. R., & Jesus, W. L. (2020). Corpos (em) cena: arte, saúde e educação em tempos de resistências. *Educação & Realidade*, 45. https://www.scielo.br/j/edreal.

Nolasco, M. (2025, junho 6). Cineclube debate diversidade e cuidado humanizado no SUS. *Notícias CCMS*. http://www.ccms.saude.gov.br/noticias/cineclube-debate-diversidade-e-cuidado-humanizado-no-sus.

Onocko-Campos, R. T., & Furtado, J. (2006). Desafios para a formação em saúde mental: a construção de novas práticas. *Ciência & Saúde Coletiva*, 11(3), 97–105.

Schölsse, T. C., & Pereira, P. B. (2018). Representações midiáticas de corpo, gênero e sexualidade: uma análise da série *Orange Is the New Black*. *ACTIO*, 3(3), 285.

Preciado, P. B. (2014). *Manifesto contrassexual*. São Paulo: n-1 edições.

Rancière, J. (2009). *O partilhamento do sensível: estética e política*. São Paulo: Editora 34.

Tsing, A. L. (2005). *Friction: An ethnography of global connection*. Princeton: Princeton University Press.

Vasconcelos, E. (2009). *Educação popular: construção e desafios*. São Paulo: Loyola.

Veloso, V. G., & C. M. P. (2024). Barreiras e facilitadores do acesso de populações vulneráveis à PrEP no Brasil: Estudo ImPrEP Stakeholders. *Cadernos de Saúde Pública*, 38(1).

Received: Nov. 24, 2025
Approved: Mar. 30, 2026
DOI: https://doi.org/10.3895/actio.v11n2.20906

How to cite:
Abreu, A. dos. S. A de & Moreira, L. M. (2026). Dissident crossings: what can the arts do in their encounter with education and health?. ***ACTIO***, 11(2), 1-19. https://doi.org/10.3895/actio.v11n2.20906

Copyright: This article is licensed under the terms of the Creative Commons Attribution 4.0 International Licence.

Recebido: 24 nov. 2025
Aprovado: 30 mar. 2026
DOI: https://doi.org/10.3895/actio.v11n2.20906

Como citar:
Abreu, A. dos. S. A de & Moreira, L. M.. (2026). Travessias dissidentes: o que podem as artes no encontro com a educação e a saúde?. ***ACTIO***, 11(2), 1-19. https://doi.org/10.3895/actio.v11n2.20906

Direito autoral: Este artigo está licenciado sob os termos da Licença Creative Commons-Atribuição 4.0 Internacional.